MECÉ

JUNE 2026

Alexa Fields

Our June MITM

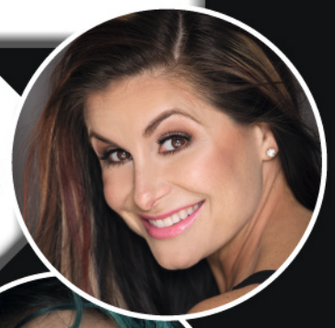
We Share More of MITM Summer Skye & Katie Marie

A Special Friend Is Our Q&A-7 Ric Moore

Latin Cuisine at it's Best - Tres Cazuelas

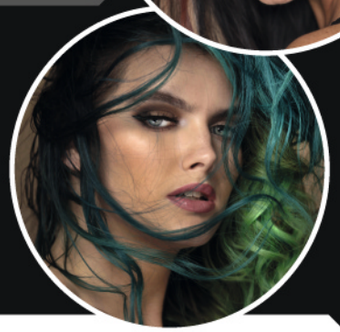
David's Loving Look at Carl Weathers

David Mecey – Founder, Publisher, Photographer, Writer, Driver. The man whose 'near-name' sits atop our magazine. One of Playboy's former staff and contract photographers who will always cherish his history with the Bunny. David brings what he did for that iconic publication to Mecé. Similar yes, yet different. David's wish, to add a contemporary, sophisticated feel to the photography while upholding the highest standards for the art. For those yearning to know, also sharing how it's done.



Nicole Bigham – Publisher – A businesswoman and former Miss Pennsylvania USA. A longtime friend of David's she is an advocate for women and their right to be self-reliant and strong while also being beautiful and showing it. She brings a feminine touch to MECÉ along with strong leadership qualities and respect for David's photography and history.

Wade Monroe – Editor - Charismatic graduate from the University of North Texas, an entrepreneur with a penchant for philosophy and the arcane. He is a life student, musician, a published and passionate photographer renowned for his artistry in capturing the grace and beauty of women.



Niki Westerfield – Assoc. Editor – A captivating woman who has her hands in many projects from interior design to photography and even makeup direction. Niki embodies the essence of a modern "girl's girl".

Autumn Huse – Art Director – MITM, Makeup artist, body artist, music lover, a woman who loves life that comes in all forms of fun. Though she graduated with a degree in sociology, her love of the arts has that taking a backseat. She should be simply titled artist.

Mark Thomas – U.K. Editor – Our UK editor comes to us from 'across the pond', bringing fascinating features on Britain's extensive history, its perspective of his great country (as seen from there) and the market of lifestyle goods; cigars, spirits of drink, tailoring, and engineering of all types. He also offers articles on some of the most interesting individuals that puts Britain on the world's stage.

Kelvin Bloom – Talent Acquisitions – We have a distinguished individual joining MECÉ as Talent Acquisitions. KB's background is entrepreneur venture capital and the world of IPOs. He brings over four decades working as CEO in the tourist industry & many major hotel chains. KB's s travel and business acumen and contacts will help MECE find our talent from around the world.

Tiffany Taylor – Discovered by our founder, Tiffany would become Playboy's Miss November 1998's Playmate of the Month. Besides her acting and modeling career she graduated from the Univ of Maryland with a degree in criminal justice.

Tim Bennett – Airline Pilot, Pilot Instructor, Photographer - Tim is a man of many talents, from flying for a major commercial airline to training their pilots, he's also a talented beauty photographer. Dallas-based, Tim joins MECÉ as our Assoc. Photo Director.

THE CAST

A Letter from our Founder

Welcome to MECÉ Magazine!

As a photographer, most of my career was all about photographing women for Playboy. I worked for the magazine as a staff photographer for well over two decades. I was all about the "Rabbit;" I walked it, talked it, lived it, but most of all, photographed it during those years Hef was at the helm.

We feel that classic style of photographing beautiful women in sexy light fading away. Even the models known as Angels are no more. We are creating a place where this artform can flourish. A place to celebrate women's beauty, both inside and out, along with their necessity in this world.

It seems as if society's mad dash toward equality has more to do with reducing the talents, accomplishments, and natural gifts of select people than empowering and encouraging people to thrive using their unique talents. Instead of convincing people to downplay their natural gifts to seem more accepting, we challenge all of society to celebrate the differences. We want to emphasize the strengths in people while minimizing their weaknesses.

With MECÉ Magazine, we intend to bring back a taste of that classic look, allowing women to be as proud of how incredible they look as well as shining symbols of intelligence. A contemporary feel, yet with touches of the classic style men and women have loved for so many years, to readers of a younger generation who will also revel in the lifestyle our magazine offers.

Lighting and refining my photography to reflect the model's beauty and personality have always been my signature trademarks. Whether you are a longtime fan or growing enthusiast, I look forward to sharing all my experience and talent with you at MECÉ Magazine.

In addition to the gorgeous photographs, we will be sharing articles about lifestyle interests such as beauty products, cuisine, wine, travel, all types of tech, automobiles, and yes, tips on photography. Even some magic thrown into the mix here and there.

We will introduce you to a luxury lifestyle and give you tools and information that will help you be a part of that scene. Our goal is to inspire our readers to live life better while having fun, an important element.

We will always strive to provide consistent and compelling content to our readers. Let us begin with one key acronym I want to announce: M.I.T.M!

Welcome to MECÉ Magazine's Model in the Middle, the photograph that will be the only image stretching edge to edge, 11" x 22", in our magazine. This is the highest honor we can bestow on one of our models, the one who represents all we are at MECÉ Magazine. She must demonstrate natural beauty, yes, but also a dedication to community, and for making a better world in which we live.

In closing, we would like to extend an invitation to models and photographers who are interested in being a part of our vision to contact us. If you are interested in joining us, look for the link and submission guidelines on our website.

We invite you to open our pages, look around at the beauty and articles we offer.

Cheers!

Alexa Fields - June '26 MITM
HMUA by Yvette@vetted_beauty
Photograph by Tim Bennett

EDITORIAL STAFF

Editor-in Chief
David Mecey

Publisher
Nicole Bigham

Contributing Editor
Wade Monroe

Assoc. Editor
Niki Westerfield

U.K. Editor
Mark Thomas

Art Director
Autumn Huse

Asking For A Friend
Tiffany Taylor

Assoc. Photo Director
Tim Bennett

Talent Acquisitions
Kelvin Bloom

MECÉ Magazine is published monthly by MECÉ Magazine, Inc, 10300 W. Charleston Blvd, Ste. 13-457, Las Vegas, Nevada, 89135, all rights reserved. You may not copy or reproduce any articles, photos, videos, or any content contained within MECÉ Magazine without prior written consent from the publisher. Not all opinions, commentary or editorial content necessarily reflect the opinions of our magazine. Our copy typeface is Crimson Pro, designed by Sebastian Kosch and Jacques Le Bailly. Used under the SIL OpenFont License (Feb 2007). MECÉ Magazine © 2022-2025

What's in June? Great Stuff as Always!

Our June is chock full of wonderfulness which in all seriousness has become our signature look. We're sharing more images of two of our gorgeous MODELS in the Middle while finding this month's gorgeous MITM being her first appearance not wearing a bikini. More on that in a moment.

Heading up our first pictorial is a young woman who appeared as our MITM from August of last year, Summer Skye. She was fresh from moving to Las Vegas from Wyoming when our founder and Art Director, Autumn Huse, ran into her at one of the hottest bars on the Strip. She was new to modeling but was convinced MECÉ was a great choice to give it a go. Not only did her appearance look fantastic she told our founder her beauty shots from her pictorial landed her a contract with a model agency in LA!

Following Summer is an incredible feature written by our Editor from the UK, Mark Thomas. He reveals much about storied Oxford University, especially the records and historical documents it holds within its library. Fascinating only begins to describe what sits hidden away on those shelves of ancient books and writings.

When our founder, David Mecey, worked at Playboy, one of his most proficient and best assistants was a man named, Ric Moore. Ric not only became his 1st assistant but also a dear friend who, using some of the techniques he had seen David using, would later become a Playboy contributing photographer himself. We reveal all about Ric, while he reveals much about David, as he is our Q&A-7 subject this month.

Dallas contributing photographer, Tim Bennett has done it again. He became acquainted with a woman who is one of a swimwear companies' star models for its swimsuits, especially bikinis.

Seeing her in one, Tim felt she needed to be in MECÉ. He sent a few pics to us and we said, absolutely!

Alexa Fields took the plunge and is our June MODEL in the Middle.

As always, our Tiffany Taylor, brings her wisdom to bear in this month's Asking for a Friend. Always caring, but also to the point, she's a woman who cuts to the chase to help people work through their problems.

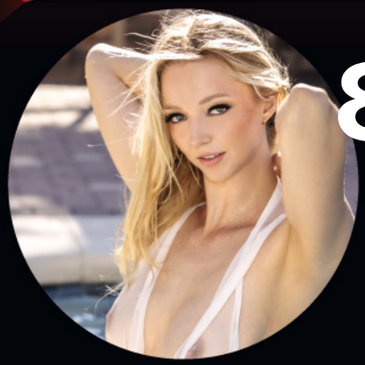
It's a favorite haunt for our founder and many of his friends for Latin-influenced cuisine and drinks of the adult style, especially fine wines. Tres Cazuelas has become one of the most popular Tapas and Latin style restaurants in Las Vegas, now with a new, larger location in the trendy Summerlin area. David and Autumn photographed it and share the story of its chef and owner, Angelo Reyes' love for food, flavor and most of all, fun.

Starting off this year was MITM, Katie Marie. David photographed her indoors for her feature but then felt she would look just as incredible in the Vegas sunshine as well. These are a few images from that photo shoot for another look at January's lady in the middle.

David's time living in LA was not only doing work for Playboy but also doing some freelance work too. One of those jobs had him photographing the cast of a TV show called, 30-Something. One of its actors, David Clennon loved one of the photographs so much he used it for his Emmy nomination ads in the trades. From that photo David got a call from another actor who wanted David to photograph him in a similar vein. This is that story.

June is considered a hot month, which means we wanted for you a hot issue, so all we can say is enjoy!

Oxford's Legacy
16



8
Summer in June

22
Ric Moore Shares All

Bikini Babe &
MITM Alexa Fields
44

58 Tim Tells
How It's Done

62
Tiffany Gives
Advice

MECÉ

76
January's Katie Marie

...celebrating the eternal allure of women around the world

Latin Cuisine & Fun
66

David's
Loving Look
86

Another Look at SUMMER SKYE

August 2025 MODEL in the Middle

Photographed by
DAVID MECEY

Makeup by
AUTUMN HUSE

David, along with Art Director, Autumn Huse first met Summer while attending an event at country singer, Jason Aldean's Kitchen & Bar at the Cosmo in Las Vegas. They were there scouting, but it was somewhat of a happenstance how they met Summer. While talking with a gentleman they met at the bar, when he found out why and who they were seeking, he said he knew exactly the woman for them. Off he went and only a few minutes later walks up with this gorgeous blonde.

It turned out Summer had just moved to Las Vegas from a small town in Wyoming in search of modeling and seeking her fortune.

And where else to come to gamble on such a thing than what's called, Sin City, or better yet, Las Vegas.

Though she's now signed with an agency one of her life goals is not just modeling but something more special to a woman raised in the wilds of Wyoming. She wishes to own her own animal sanctuary for rescued farm animals. That's quite an undertaking! Yet after speaking with her and hearing how important it is for her, we know she will one day make it happen.

Such a noble cause and one we here at MECÉ support wholeheartedly, saving our animals, domestic or wild, is important to the world where we live.

Of course, Summer has pets. She has two cats, named Yang and Sonny and though at the time we met her she also had a puppy named Sailor. Who she added she called Monster, probably due to puppies being puppies. Since our first meeting was back in July of 2025**,** we're guessing 'Monster' is now full grown and we hope, no longer a monster…

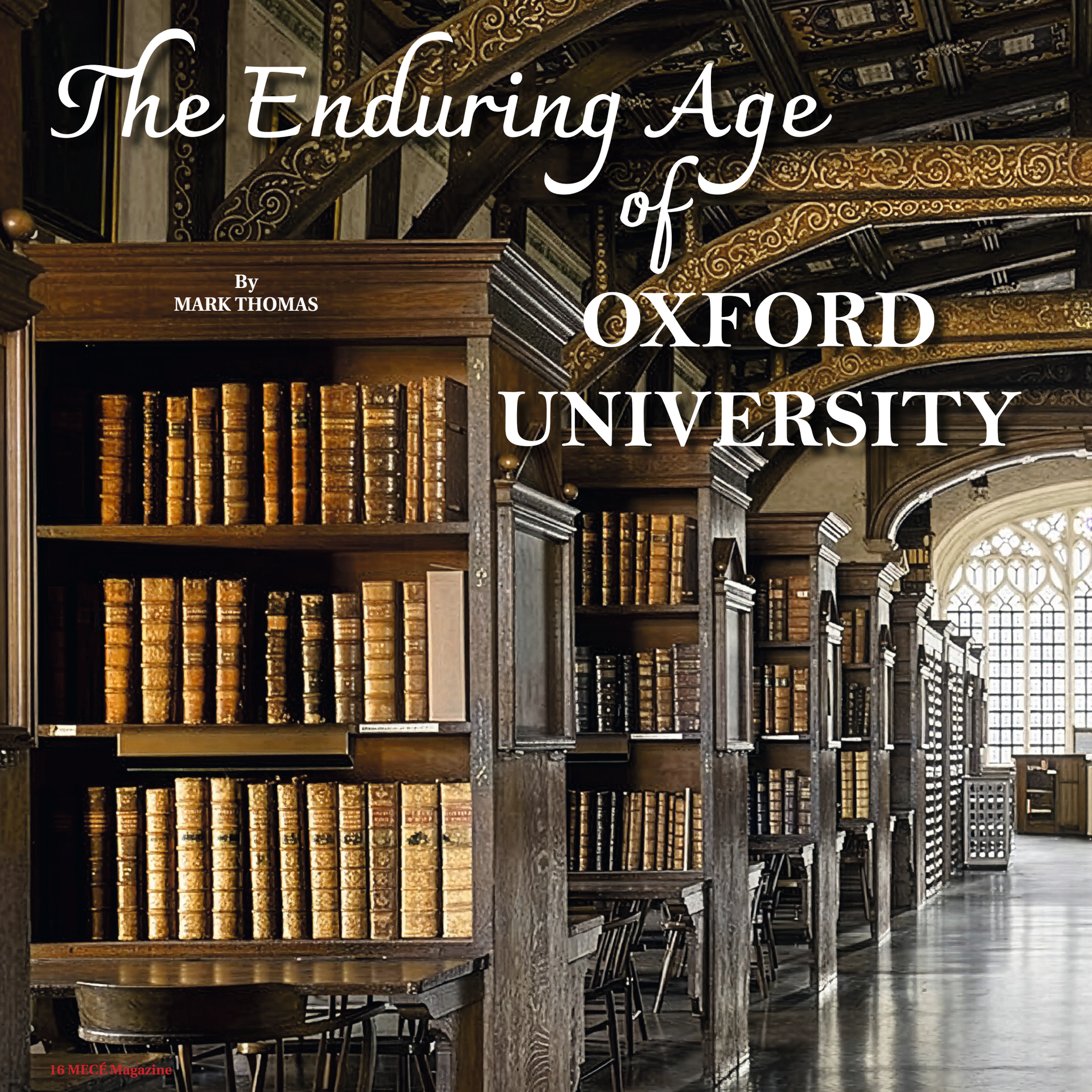
Even with her wishes to have her own animal sanctuary, when we asked if money were no object where she would like to live, it was on the coast of Greece that got the nod. But added, not far from the countryside for her animals, but of course.

Even though at the time Summer was still somewhat new to being photographed, David loved working with her. Working with new models was and has been his forte that goes all the way back to his days working at Playboy, since most of the women who were photographed for that magazine were not professional models.

And as happens, Summer was a natural and as David put it, took to modeling like a duck to water. As you look at these never seen before photos from her MITM photo shoot, we bet you'll agree. Welcome back Summer, and in the month that best suits your name, June!

The Enduring Age of OXFORD UNIVERSITY

By
MARK THOMAS



In the heart of England sits one of humanity's most remarkable institutions of learning and construction: the University of Oxford. With teaching documented as early as 1096, Oxford is the oldest university in the English-speaking world and the second oldest continuously operating university on the planet. It predates the Aztec Empire's founding of Tenochtitlán by over two centuries and the United States by nearly seven. Yet beyond its chronological antiquity, Oxford's story offers a powerful rebuttal to one of the most persistent modern myths: that the great architectural achievements of antiquity–Egyptian pyramids, Stonehenge, Machu Picchu, or the temples of ancient Greece–must have required help from lost super-civilizations, extraterrestrials, or technologies beyond ordinary human capability.

Oxford's own history and buildings demonstrate, through documented evidence, what humans have always been capable of achieving with ingenuity, organization, and the tools of their time. Far from needing mythic explanations, advanced architecture reflects the steady accumulation of human knowledge, skill, and labor across millennia. Oxford did not spring into existence with a single founding charter or papal bull.

Instead, it emerged organically in the late 11th century as scholars gathered in the thriving market town of Oxford to teach and debate.

By 1096, records show formal teaching underway. The university expanded rapidly after 1167, when King Henry II banned English students from attending the University of Paris amid political tensions, drawing scholars homeward. Hostels and halls sprang up to house them, evolving into the collegiate system that defines Oxford today. The three oldest colleges–University College (1249), Balliol (c. 1263), and Merton (1264)–were initially endowed boarding houses for poor scholars pursuing degrees in the liberal arts, theology, law, and medicine. By the 13th century, Oxford had become a full-fledged studium generale, a center of higher learning modelled on Paris but shaped by England's unique blend of royal patronage, ecclesiastical support, and town-grown dynamics. Conflicts with townspeople in 1209 even spurred the migration of some scholars to Cambridge, birthing its rival university. Yet Oxford endured, growing into a constellation of 38 independent colleges, each with its own governance, endowments, and architectural identity.

This organic, decentralized growth mirrors how many ancient societies organized monumental projects. No central "founder" dictated Oxford's rise; it resulted from collective human effort–teachers, students, benefactors, and masons working within the social and technological constraints of medieval Europe. By the 14th century, the university had established its first purpose-built library in the University Church of St Mary the Virgin, a room still standing today. This early commitment to preserving knowledge laid the groundwork for the Bodleian Library, one of Europe's oldest, formally opened in 1602 by Sir Thomas Bodley but incorporating Duke Humfrey's Library from 1488. The Bodleian houses over 13 million items, including classical manuscripts, 3rd-century BC papyri, and incunabula (books printed before 1501). Its architecture–Gothic halls with timber roofs, large windows for natural light, and later neoclassical additions like the Radcliffe Camera (1749)–embodies centuries of evolving design.

Duke Humfrey's Library, with its chained books and perpendicular Gothic windows, remains in continuous scholarly use, a living testament to medieval engineering.

Oxford's physical fabric further illustrates human architectural prowess. The university's college's feature quadrangles–enclosed courtyards of stone halls, chapels, and libraries–were built primarily between the 13th and 17th centuries. Merton College's Mob Quad (c. 1378–1382) is one of the oldest complete quadrangles, constructed with local limestone, timber framing, and lead roofing using hand tools, scaffolding, and pulley systems available at the time. All Souls College's High Street frontage, begun in 1438, features a gate tower and ranges that evoke the grandeur of medieval cathedrals, with battlements and intricate stonework added over decades.

Later masterpieces, such as Christopher Wren's Sheldonian Theatre (1663–1669), showcase classical orders of architecture–Doric, Ionic, Corinthian–integrated into the skyline. These buildings were not erected overnight or by superhuman means. They required quarrying stone, transporting materials by cart and river barge, skilled masons carving tracery and vaults, and communal labor funded by endowments. Records from college archives detail construction timelines spanning years or decades, wages for workers, and incremental expansions–precisely the kind of evidence absent from speculative claims about ancient sites.

Archaeology reveals gradual, human-scale progress. Egyptian pyramid builders used ramps, levers, copper tools, and a workforce of skilled labourers–not slaves–organized by a sophisticated state with surveying knowledge derived from mathematics and astronomy. Experimental archaeology has replicated their techniques: teams of 20–30 workers can move multi-ton stones using sleds lubricated with water on sand.

Stonehenge's builders, Neolithic farmers, employed ropes, wooden cradles, and collective effort over generations, aligning stones with solar and lunar observations. No exotic technology is required; the "impossibility" dissolves under scrutiny of quarries, tool marks, worker villages, and contemporary texts. Myths persist because they romanticize the past as mysterious or catastrophic, ignoring the continuity of human capability. Pseudoarchaeology often distorts or fabricates evidence, cherry-picking anomalies while ignoring context, stratigraphy, and carbon dating.

Here, Oxford's age and scholarly tradition provide a decisive counterpoint. The university's very existence in the 12th century–building vaulted libraries, debating Aristotelian logic, and preserving classical texts amid what some once called the "Dark Ages"–proves that complex institutions and architecture thrived without external saviours. Medieval Oxfordians faced limitations like ancient builders: no electricity, no steel, no engines. Yet they quarried stone, raised towers, and created enduring spaces for learning. The Bodleian's collections include ancient architectural treatises by Vitruvius and descriptions of Egyptian and Greek monuments, studied continuously since the medieval period. Oxford's School of Archaeology and the Art, Archaeology and Ancient World Library today host dedicated research on classical Mediterranean architecture, Neolithic structures, and Egyptian building techniques. Discussion groups analyse how Greek temples evolved from wooden prototypes to marble perfection, or how Roman concrete enabled the Pantheon's dome–innovations born of empirical trial, mathematical insight, and social organization.

Oxford scholars have long advanced evidence-based understanding of antiquity. The university's libraries preserve papyri and manuscripts that contextualize pyramid construction within pharaonic administration. Its archaeologists employ GIS mapping, 3D modelling, and material analysis to reconstruct ancient building processes–methods that consistently affirm human agency. This tradition of rigorous inquiry, stretching back nine centuries, stands in stark contrast to speculative narratives lacking peer-reviewed support or physical traces of "lost" advanced tech. Oxford itself embodies the debunking process: its medieval quadrangles, built with the same principles of geometry and labor as ancient wonders, endure not by miracle but by human design. When we walk through Merton's Mob Quad or study under Duke Humfrey's roof, we witness what our ancestors achieved–and recognize the same spark that raised the pyramids or aligned Stonehenge.

Q&A-7

Ric Moore

Former Playboy Photographer & Entrepreneur

Interview & Photographed
on Location at Lee Harvey's - Dallas
by
DAVID MECEY

Hello Ric, welcome to MECÉ!

We interview a person of interest from various walks of life each month. We've interviewed some amazing individuals, stunt driver Tony Hunt from the movie, Ford vs Ferrari, country singers, pop singers, the incredible Murray the Magician, the former mayor of Las Vegas, Oscar Goodman, an 8-time Grammy Award-winning producer, an actor from the popular movie, Deadpool vs Wolverine, even a former Mobster. We love having you as another MECÉ subject!

We ask 7 questions (though honestly, there may be a few more here & there) but we hope these "7" will allow you to give our readers a sense of who you are… and please, feel free to write as much as you wish!

Cherry Coke

1 You're a rather special person Ric, so we want all the dirt! Just kidding… But you do have a lot of history with our founder, David Mecey. After attending what we hear was an epic party in Dallas, Texas, nearly 5 decades ago, you became David's #1 assistant touring with him for some years at the start of his work at Playboy as a staff photographer. What brought you to the party that night and how was it you were 'the chosen one' to become his assistant?

I had been charting my course toward Playboy from when I was 18. I told a couple of my best friends of my plan to become a Playboy photographer. But keep in mind at that time very few people had heard of Brownsville TX , down on the border of Mexico. This was a far-fetched dream as I was a long way away from shooting for any magazine, much less Playboy. To my friends' credit, they didn't laugh. I was severely bitten by the passion of photography, having slide shows of my exploits at my parent's home and " astounding" my friends. They knew I was serious about this.

As I maneuvered through the ups and downs of finding my place in college, pleasing my father who had been a serious amateur photographer was always on my mind. His thought was it's a great hobby, but it could never be anything more. He and I compromised on my curriculum and after being miserable in business classes, I excelled in communication, teaching intro communication classes at The University of Oklahoma while working on my master's degree. But I was never far from a photography magazine. I frequented all the camera stores in Norman and Oklahoma City. Mike Baroli was the guy that knew things. I bought what equipment I could and he gave me advice. He had met and spoken with an actual Playboy Photographer; his name was David Mecey, who sounded like a good guy.

I continued to absorb Playboys but not in the way that most college students did. I was looking at the lighting, the posing, the photography. It was amazing. I bought some strobes and asked two beautiful girls to test for a submission to Playboy. I wasn't sure which way to point shoot-thru umbrellas, so I was amazed at how well those photos came out. I sent in each set of photos and Playboy wrote me back!!!

Each letter said that I had a good eye, but that the models weren't what they were looking for, and to keep trying!! I became friends with an incredible professor of art Roger Huebner. He suggested I go to Dallas and assist. I finished my master's and moved to a very bad part of Dallas. With the help of a couple of great new friends, I became an assistant. I thought that would last for 2 months, maybe. I quickly found out that I knew nothing. I became a sherpa carrying equipment and asking questions. After two years I had reached the top level of assisting in Dallas. Many of the photographers had attended the Art Center School of Design, or Brooks. Most of the assistants were younger than I was and had a degree in photography from East Texas State University. So, there were a lot of things I didn't know; I had to fake it until I made it.

I was having a great run as a freelance assistant, many good stories from that time. Kevin Crawford, a 1st assistant for a prominent Dallas photographer told me that a Playboy photographer was moving back to Texas, that he had a studio in Dallas! He was having a huge party and was inviting assistants to work the party. The prize, he would choose his 1st assistant from that group. His name… The actual David Mecey I had heard about!

So, while not being educated formally in photography, having to learn things from scratch, and skate by on my 4x5 knowledge, I was scrambling. This was where my background of having a master's in communication kicked in.

I found the address of the studio and stopped by. David and his studio mate Joe were there. I introduced myself and asked about the party. I specifically asked what they were going to wear.

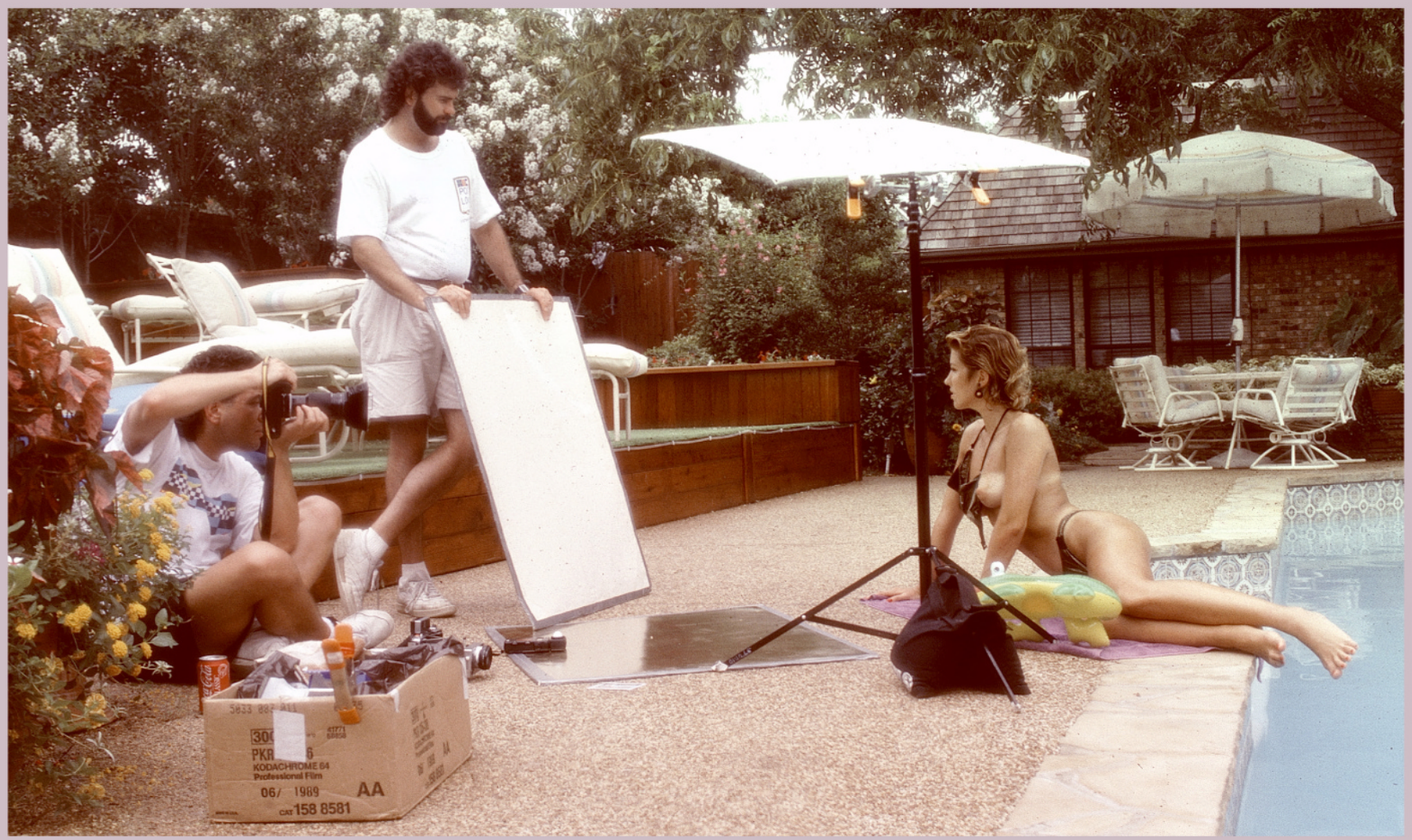
They were both very nice and shared that they were wearing a mixture of a tux and silk suit jacket. I had the jacket, but on an assistant's pay, no tux. I went to JC Penny's, and they had the accessories I needed, plus, they were on sale!

I went to the party but felt a bit bad, as all the assistants were wearing what I usually wore, T-shirts and jeans. I on the other hand looked like one of the hosts. It was pouring rain, but people were arriving in droves. David asked me to check coats and I went to it. I pointed out David to any potential models that came in and asked them to go up and introduce themselves. But also, tell David I had suggested they do so as an ice breaker for them. As they would look back, they would point to me. David saw the connection and after this had occurred quite a few times, he came up to me smiling.

"I see what you're doing and I love it."

It was an incredible party to say the least! I had a blast! A day or two later I got a call from David. He said to come by the studio. I was 15 minutes late; I couldn't believe it. But that is something I had done more often than I should, but this time!? So close!

I hit the call button at the gate, no answer. At that time there were some photographers in Dallas that would have just not answered as a sign I had blown it. But I waited, not sure what to do, then David drove up in his BMW about 15 minutes later, and with a big smile. With that, I immediately thought, this is going to be the beginning of a long friendship, and it has been. As an aside, the legend of that party continued to live on for many, many years after!



2 You and David did quite a few "Girls of" features together, from college girls to The Women of Wall Street. Can you give us a few details of what it was like to assist David during those times, the travel life, along with what were many of your jobs you had to perform. Not only as an assistant, but those above and beyond? And in addition, what were some of the stand-out moments for you?

Wow! My memories are that it was awesome! David and I both share it's fun to meet people, travel, work hard, eat well, and stay in cool places. And of course, meet and photograph beautiful women. Assisting David on shoots, learning his lighting, well was eye-opening.

I was already a seasoned assistant, but this was Playboy, and it was the real deal. It wasn't one to three lights, more like seven to ten. The complexity of how each additional light affected the balance of the other lights being used was incredible. The vulnerability of the model, and the professionalism and patience required as well as the ability to hold poses was just so on par.

Seeing the added layers of being a Playboy photographer, being a representative of the magazine, being on television, radio, and in newspapers, this was something I had never encountered in assisting before. This was where my education gave me the perspective to really see how good David was and is at being in front of the media. It was great real-life training for me. We always had fun hanging out together and he would often bring me along much of the time for media events, which usually went great, but occasionally and sadly, a set up.

I remember we were waiting to go on air with a DJ in the northeast, we had a great conversation with his producer who was a nice lady. Once on the air, the DJ became rude and crude, going for the base comments to create some drama for his audience. The producer jumped right into the conversation and told him that we were both kind gentleman and told him to cut off the bad vibe. It's good to be nice to people because you never know, and David and I both tend to do that naturally.

When I think about the 'above-and-beyond' moments, while I'm not fluent in Spanish, I am conversational. Which was a surprising asset that I wouldn't have imagined when in NYC, or Chicago. In fact, many other places up north.

When we were at the Waldorf Astoria for The Women of Wall Street (for over a month!), it was my job to have the equipment in my room. Then get it into the rental van quickly so we could take off to whatever city location. That did not go well at first, not until I met the main bellman, a former boxer from Puerto Rico. I've forgotten what we talked about then, but he liked that I would speak to him in Spanish, which I guess was rare for a Gringo-looking guy like me to do. I was given the nod of approval and soon learned that what had looked to be walls were doors to service elevators. I could get the equipment to the parking area fast without waiting on guests or even needing a bellman. The van would be waiting and I would load it up, not waiting on anyone, all done fast, becoming 2nd nature. David often reflected on my ability to find a park for the van in Manhattan after arriving and unloading at each location, which was a different locale daily. I honestly don't remember how I did it! He thinks I may have bribed some folks, and who knows, that might have happened? I'm just glad we didn't get towed or ticketed! Being in Manhattan was beyond intense. But also, exhilarating and incredible fun all at the same time.

On the 'Girls Of' features, this was prior to Cindy Crawford, who was the 1st supermodel to pose for Playboy. After her, other supermodels posed and the culture changed. Playboy achieved a higher level of respect from women, models, and the general public, but before that… whoa.

I remember we were in Boston at a cool hotel with glass walls where one could see a guest's front door. We had to change rooms due to a bomb threat. At the university of Michigan, there was a very strong group of women that were referred to as Femme Nazis, a real title. They had recently poured some pig's blood on the sidewalk in front of a local photographer's studio because he had placed a photo of a woman in a bikini in his display window!

It was my job to post the Playboy flyers at information areas on campuses, which usually wasn't much of a problem. As I was posting them in the quad, a guy from over my shoulder read the post for Playboy, looked at me and said… Run! So, I did! As I got to another building and went around the corner, I carefully looked back to see a group of women were all marching together. They saw the posters and went a little crazy, ripping them up. I quickly walked away.

At the university of Minnesota, we had a great response from the women that wanted to pose. David posed for the college paper and was very nice to the photographer. But when the article ran, they chose a picture of David blinking, so it made him look a bit strange, on purpose of course.

I saw there was a meeting at the school about pornography and Playboy. Being scholarly at that time I went to the meeting, it was funny to me. At the meeting they had one Playboy photo of a popular centerfold doing exercising lat pulls while topless. The instructor explained that Playboy was using subliminal cues in the photos, the cable on the lat bar represented chains of oppression.

NIEVES B.

She then switched to porn photos, the levels of which I had never seen before, trying to draw a correlation. I couldn't see anything that related, the group then went to march in front of the hotel where Playboy was staying. So, I marched with them, then went into the hotel where they weren't allowed to go. I heard someone ask, who was that guy? It was so telling to be a fly on the wall. We had many jokes after that about the subliminal suggestions!

We barely had time to get all the shots needed while on assignment, much less think of that kind of stuff :) I did mention it when we were shooting around Tucson with the tall cactuses in the background. They are going to have a field day with those!

One thing that did really surprise me was when David invited a local TV news crew into the casting at one of these schools. I don't remember which one but there were quite a few girls with some going on camera giving their story as to why they wanted to pose for Playboy. David gave the crew an open door, then they left with him going back to working on the casting.

We had seen there were a few girls with signs outside that were anti Playboy. No big deal, we probably saw at least 30 or 40 women who came into the casting that day. But when we watched the local news that evening, I was stunned.

The TV reporter barely used any footage from inside the casting; he and his cameraman concentrated on the 5 or 6 girls outside holding signs. The story line was something like our town doesn't want Playboy here, local girls aren't interested in being in Playboy, etc.… I couldn't believe it. I had never imagined such a thing existed, this was late 80s, early 90s, and a TV news crew blatantly lied! Until you see it with your own eyes, at least at that time in history, it was just hard to believe, but there it was.

This was old hat for David and Playboy. Years later I had the opportunity to assist David while he photographed Barry Bonds. David was so excited. He had photographed Bonds when he was an eager college player. There was an SI reporter interviewing Bonds at the same time. It went from bad to worse. Bonds had been asked the same questions many times over. He was getting increasingly irritated and wasn't willing to recreate the rapport he once had with David. I asked if it was okay if I spoke with Bonds directly, David said sure, he's about to walk anyway.

I told Barry about the incident with the TV news crew lying on air after being nice to us in person. Bond's attention ignited and we began a great conversation about the perception from the subject's point of view and then what press in the US can do with that, sometimes completely twisting it, to outright lying. He had been through it all, and was tired of it, and tired of the public believing it. The SI guy was long gone, so afterward the three of us had a great moment. Sadly, David had seen that happen more times than I. The shoot was saved, but also a real moment was had, and I think Bonds really enjoyed it for a change.

I keep thinking of story after story, another one was our meeting one of the last survivors of the Titanic. David had anointed me as his designated drinker so that we could secure a location for a photo shoot. The owner of the hotel and also the location insisted on our doing shots. Due to that we were sitting in an almost empty hotel restaurant in the middle of the day laughing our butts off due to a few too many drinks. The fantastic make-up artist for these trips, Lisa was trying to get all three of us to lower our volume as there was an older couple having a quiet meal, the only other people in the restaurant. The lady got up from her seat walked over to our table and said, "you can never laugh too much." And for us not to worry about laughing too loud on their account. Later that evening we saw the couple treated like royalty by the high-ranking Navy officers coming out of a meeting room. We approached and asked who they were. The older gentleman was one of the last living survivors of the Titanic. His Mother had chosen to go down with the ship with her husband and Mary Astor was charged with taking him to the lifeboat.

He had been there as a speaker! It moved me so much that to this day I have never seen the movie, Titanic. Later that day, David had me hanging off a ladder over a hot tub, while still somewhat inebriated, positioning lights for the shot of the wife of a Special Forces guy! Boy, am I glad that went well!

So many great stories from that tour! Far too many to list here really… Well, there was a dancer working on her PHD and she came by to show me one of her Monitor Lizards. It turned out that David was already asleep, so I asked her to go in and hold the huge lizard next to him as I shot a polaroid. Instead, as I shot the Polaroid, she dropped the lizard ON David! What a way to wake up! Flash! Huge lizard crawling on you! I quickly apologized and said it was all good and to go back to sleep. That Polaroid is still floating around somewhere!

A Polaroid of the Wife of the Special Forces Guy!

3 Having David as your lead you had an inside seat into 'everything' that went into and went on during all those photo shoots, especially how he lit his scenes and directed the models. Do you feel any of his style rubbed off on you or did you attempt to move away from how he did things? Additionally, do you feel working with David had any effect on you becoming a shooter for the magazine?

No question it did! I have a letter from a Playboy Editor saying just that. How my photography had improved rapidly, and that it was obvious that I was picking up skills from David, and that was a good thing. So many things go into a Playboy level photoshoot. Of course, the photography, with the lighting being such an integral part, which at that time were very secretive skills.

Playboy photographers rarely shared those skillsets with each other, much less to the public! From what I learned, Pompeo Posar the grand master of the Playboy style had shared some of his techniques with David. David was self-taught, no photo school, no assisting. He had to develop the Playboy lighting skills on his own while the other shooters were graduates of Art Center, Brooks, or Art Institute.

Most of the PB Photogs used the Norman Tri-Light for a face light, which was cumbersome and required pinpoint accuracy. (When in Chicago we could see other sets, so while David was busy one day I walked through Richard Fegly's set. It was a hot set (already lit) waiting to photograph the model.) Aha, I spotted a Norman Tri light! David saw me and from his expression, I thought a bomb was about to go off! He quickly loudly whispered to me, 'Ric, get off that set!! If anyone sees you, it will be very bad!' I wasn't caught, lol, then years later Richard Fegley was generous with me sharing top credit for Playboy's Biker Babes in '97.

Instead of the Tri Light, David concocted a grid system with just a sliver of 1/8th CTO, along with a special Cine material that would diffuse, but not catch fire. It still required accuracy, which is where I came in. David was often on the road instead of in the studio, so it was much easier to travel with this set up.

But it also still required the precise aiming and following the model's face.

He later converted to a small strip light, just for the face and artfully done, so that the model's body could also be lit showing modeling. i.e. her curves, while her face could be lit with flat beauty light. I stole that along with his floor bounce! I of course used it in my Playboy work, even used it in other work as well. I was able to adapt the grid work for commercial jobs I did for hi tech products.

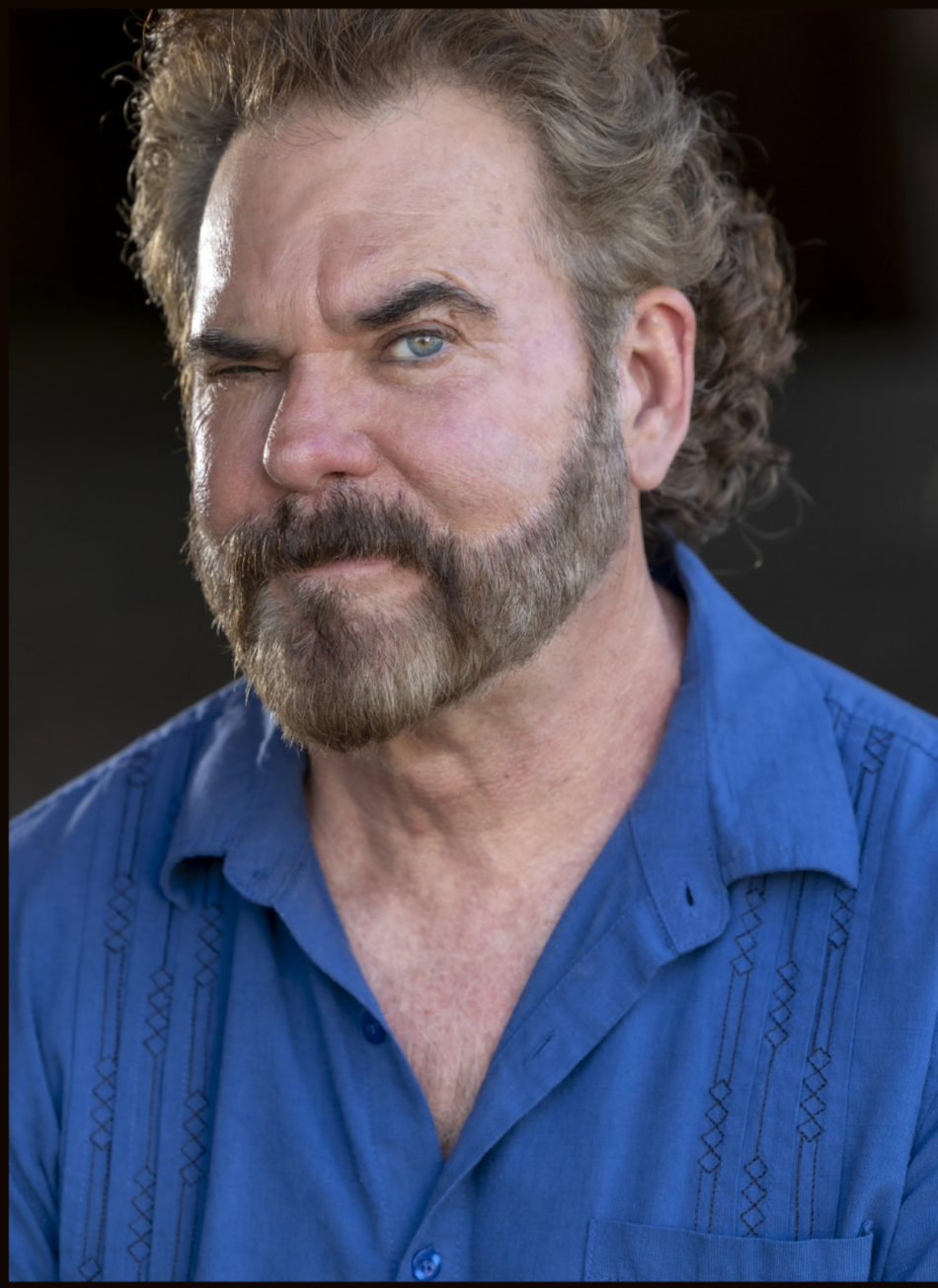
Directing-wise, that too. While I'm not as precise, or coordinated with knowing left from right, lol, his direction showed me how to guide a model while being respectful and helping build a model's confidence. We have both seen someone on set, be it a photographer, makeup artist, etc... make a wrong comment and have the model lose her confidence. I even had a makeup artist one time cause a model to start crying!

This type of work absolutely needs a delicate form of guidance and communication. It is to be respected with only good vibes on set. While we have different styles, seeing David's ability to direct was a big plus. I had huge stage fright in front of a crowd, even

after teaching communication. I took acting, improv, and a comedy class. It did wonders for me personally, and working out with real actors added to my skill set.

I was on a shoot in LA with my now business partner in the studio and E Creative Space's Mauricio, a producer in Hispanic advertising. I was shooting stills on a large campaign for Cox Cable, and it was our 1st time working together. The video part of the shoot began, and the art director began directing the talent and it was not going well. Way over time per model and just wearing on everyone. I asked if I could step in. I had never done this for a video shoot, but with the combination of what I had learned from David and the combination of working with actors and improvisors, I was able to make a creative fun environment for the talent. I guided them to focus on what was needed, to have an actor watch as another one performed, to speed up the process. It went great, and I was hired by Mauricio for jobs after that. Being able to direct well is huge! Everyone has a different style, but the end-result of good direction is the same, great shots, happy model, happy clients.

4 Once you started shooting for Playboy, what were some of the trials and tribulations you had to overcome that weren't so apparent when you were assisting? And did your being a photographer for the magazine change your feelings about photography at all after dealing with the huge responsibility combined with the editor's demands?



I had never aspired to be an assistant; I didn't even know that was a possibility until Roger in Oklahoma suggested it to me. I was supposed to be seeing a headhunter for a corporate job, but made a left at Light Tec. I met two new friends that set me on my assisting path. I thought; maybe 2 months of assisting then I would move to LA to be the photographer I thought I was. I ended up assisting for 5 years total. I quickly learned that what I didn't know was much more than what I thought I knew, lol. It was mostly hard work being around real commercial, corporate, and editorial shoots with very good Dallas photographers. I loved being an assistant. Assisting David was on another level from what I had experienced up to that time though.

You must also realize it was in the days of film, the work required could easily be a 12-hour day, sometimes even 14 to 16. Almost everything in a shot had to be lit back then. Not easy, with me getting around 300 pounds of equipment to the location, setting up, assisting on the shoot, breaking it down, then getting it all back to the hotel or studio. Also, without damaging anything at the location, (and when we did Women of Wall Street, we were in museum-quality homes in Manhattan!). Man, how I wish I had that energy now! So physically, it was a lot to ask. But mentally, I wasn't stressed, I knew what to expect from David and we had a lot of fun, bantering and joking around.

I did notice though he would often hang back and stay by the phone in case a potential model would call. I asked him about it. I learned that it was the pressure he felt from his editor(s). It was the 1st inkling I had of the stress that he was under as THE photographer.

I had seen him stress when doing something like an outdoor shoot and the sun was going in and out of clouds while the strobes had to be set to one way or the other. I had witnessed how careful and precise David was/is about exposure, composition, focus, lighting! By then I had begun shooting commercially. But the difference in the mental requirement was a shock to my system. The mental stress of carrying the shoot was now 2nd level. One always answered to the editors and as they say, you're only as good as your last photo shoot. Staying in that position, completing the assignment, handing in film that they hopefully liked. While also being aware of the competition for the next assignment was a weight to bear.

I didn't have to carry the equipment, but the mental fatigue now being THE photographer was there. After my first real pro shoot, I walked into my apartment and passed out on my bed. When I started shooting for Playboy, it was what I had dreamed, what I had been working toward, but it was no walk in the park. I was so stressed one day that my back locked up, thank goodness for acupuncture! I found that while a fashion photographer could shoot a role of 36 exposures, get a lot of misses, then get 2 spot-on great shots, they were golden. From a Playboy editor's point of view, 36 frames, all should be perfectly exposed, focused, lit, and composed. I was starting to see the other side of the coin. When I asked for advice, the comment from a particular editor was, "I'll know it when I see it". In plain language that meant make it happen, and it better be good.

At one of the seminars I did years ago the top Playboy Photo Editor from the heyday said something to the effect; for everyone that is wishing they had been a Playboy photographer, it wasn't our job to be friends with the photographers. It was our job to get the most out of them, and they did just that.

I loved shooting for Playboy. We all did, and that's why we did it, it certainly wasn't for the pats on the back, those rarely, if ever, came. I do really like that top Photo Editor and wish I had worked with him more often and more directly.

An editor can be a filter. So, when I was trying to push the creative lines by doing things like having a model pose in a bubble bath in the back of a military hummer, I didn't get much in the way of praise. Feedback was often silent, or negative, so I gradually veered toward just trying to shoot within the accepted lines of the Playboy style. I think over time that didn't nourish my appetite for creativity. Working with a producer, which became the new Playboy paradigm, made some things easier, but my shoot would be planned out between the editor and the producer before I even arrived on set. Since it wasn't planned by the photographer, lighting it was often a bitch. In some ways that made me a better photographer, but again, didn't do much for my creativity. Years later that same editor asked me, what happened to the guy that shot a model in a bubble bath in the back of a hummer? Which meant, where was my creativity? I thought to myself, well, 'that guy' gave in to 'your' demands to shoot within the Playboy style that 'you' wanted. After two decades I was getting burned out. Just when I had a new opportunity on the horizon as the team for Texas and with a newer editor, the Chicago office closed. The office ceased to exist, and my assignments were no more. One door closed, another opened, plus, I was also needed elsewhere.

5 David worked for Playboy for nearly 24 years, in many cases what would be considered time spent and now it's time to smell the roses, yet he's continued. Your length of time there was not much less, but you decided to put down the camera and go another direction. What was the catalyst for the change and what was that direction you took after photography?

At the same time the Chicago office closed its doors my mother came down with dementia. My brother and I were unprepared for this. We had never heard of it in our family. Relatives worked until they dropped pretty much. Our parents had gone above and beyond for both of us.

Our mother had been an exceptional person and a great mom. We knew with her personality she would never fit into a nursing home, so we did everything to take care of her at home in South Texas.

It was an eight-hour drive from Dallas. I had been a photographer most of my adult life, getting jobs was what I did. So, this was an abrupt life change. I would drive down every other month and give my brother a break, then happily spend quality time with mom. Taking her for drives, while coming up with her favorite music, amazed her. We had very minor help in the beginning years. My brother Randy's girlfriend, Lourdes rallied and in time helped immensely. Due to her in the last 3 years we had an angel of a lady helping. Gradually, as I could not do the 100%, I had done in the past for photography most jobs and clients faded away. Whether by luck or more likely divine intervention, the properties I had invested in with time and money throughout my career in photography, began paying off. And just when I needed them. I transitioned from photographer to landlord, and caregiver. Our mom had been a dynamo after our father passed; mom had taken over management of the properties they had built in Oklahoma. Now suddenly something that I had never had any involvement with, became a responsibility, separate from my own.

These were mainly residential and wow, I did run across some gross stuff. I would often reflect on how it wasn't all that long ago that I was in the company of beautiful women, in beautiful surroundings, but not anymore.

So, I did that and spent quality time with my mother. I took her to water aerobics for four years, which was one of the funniest things I experienced with her. I had no idea she had been that mischievous as a child, her behavior in the pool was hilarious. I found that when I was sitting with her, I felt that was where I needed to be. I was burned out as a photographer. I continued down the path of real estate investor and being a hands-on fix things landlord, and problem solver. It was ironic, I had grown up around real estate, then through photography went as far away from it as possible, only to come back and find it again.

I had originally thought that I would take the necessary time off and return to photography later. As the years went by, the changes in the world of photography have been astounding. What a camera phone can capture now! The evolution of technology. The changes in the whole industry from social media, the whole gamut… I didn't quit shooting completely, just not very often, and I did just shoot assignments that were interesting to me. Mauricio hired me to shoot the stills on campaigns for the CDC. I shot during large video productions, one was for Zika in Puerto Rico. When it was time for stills, I would add a strobe for fill within the cinematic lighting that was set up. They were big productions and it was very cool.

It was a turn of events as I was now following the motion production, while at Playboy, video followed me. It was fun and required skill to make it happen within their time frame.

I was also hired to shoot stills in a CDC campaign called Her. Which was created to bring attention to mortality in the US for mothers and infants during pregnancy. The reason being that in the US we had lost our awareness of this happening, and it was on the rise in multiple socio-economic areas. It was a case close to my heart, as my Paternal Grandmother had died just after childbirth. I knew the effects that had on my father emotionally as he was raised by his Grandparents, and well as on his own health as a child. Listening to the stories of these women and photographing them was important for me. Allyson Felix the multiple gold medalist Olympian was the last woman I photographed for that campaign. The lighting credit goes to the fantastic DP and the Director helped with poses. It was a great gig, and I joked with Allyson that I was the slowest on my high school cross country team, true story. I had joined as a senior to build up my knee after a motorcycle accident. I told her that I had never been in a sport, and what I gained was staying in touch with some of my teammates for life. I didn't say this just to gain rapport, but to share my life experience, she laughed, but it did help with our rapport.

I also photographed some football greats for corporate health companies, as in Dallas Cowboy Jason Witten. And more recently Rob Gronkowski and all his brothers. I even met his dad. They were all fantastic to work with and I photographed Rob a couple of times. We shared stories, and now when I arrive at the Love Field Airport in Dallas, I'm greeted by my photo of Rob, nice.

I am finding that I have enjoyed these opportunities, photographing everyone mentioned so far has been a pleasure. I would like to do more of this and I seem to be good at it. I do have some ideas moving forward.

That has been a 13-year journey, caregiver and landlord. Mom passed peacefully last year and that chapter closed. She did have completely clear days, like those in the movie The Notebook. During her illness, mom always knew who my brother and I were and was always happy to see me when I arrived. No need for an explanation, she lived only in the present and would just smile at me and say Ricardo!! I was very lucky and blessed for her to tell me that she knew what I/We did for her and that she appreciated and loved us. Many never hear that, so I am grateful.

6 Speaking of David rubbing off on you, his love of cars, his racing and such, caused you to purchase the same model car David learned his performance driving skills with, the 1995 BMW M3. How did that come about, and do you still own that M3?

Now that's a funny story. David had always been into driving, even from when I first met him. He always had a sporty ride. Sometime after he moved to LA he joined this BMW Car Club of America. We spoke often and when I was in LA I would visit. I saw him go from taking the driving schools to becoming one of their instructors. His M3 became more modified every time I went out there.

He kept telling me about this car and getting a ride in it was good for the adrenaline. He kept telling me how I needed to get one.

We went by a BMW dealership, and I looked, but they were pricey! But that suggestion kept coming back around, M3…

I was shooting at a location outside of Houston with my producer, the very attractive Mikki, and crew. We were at a lake house and the owner was awesome. We very rarely had an owner around during a photo shoot, but Dave Defnet was super helpful. Plus, not distracting to anyone. We shot there several times, and I noticed he had a gorgeous red M3 in his garage. I told him about David Mecey.

Dave was a commercial pilot and into racing. He was in Dallas for something and we met at a club. He offered to sell me the M3, that I could drive it for a couple of weeks and if I liked it…

He gave me a very fair price. So, I bought the M3! He had bought it from his buddy the "Texas Tornado", Collin Edwards of Moto GP fame and wanted to keep it in the family. When I told David Mecey he said you must bring it to CA and take the BMW driving school. He was so insistent! I was interested, but not overly so. But I finally did drive it out. Fun fact, from Dallas to El Paso is halfway to San Diego.

I signed up for the BMW driving school at the racetrack in Fontana. By this time David was the Top Gun, the Chief Driving Instructor! He lined me out up where to go for my entry class, and it was very informative. But as I have a lot of ADHDS, class is class. An instructor got in my car with me. We went over safety, helmets, and he began teaching me how to properly drive on a racetrack,

He was pleasantly surprised by how well my car handled, he said, which model is this again?! It's an E36 M3. He replied, no wonder! This version of the E36 chassis line is known for its cornering prowess.

I was in the beginning class which was D level. The instructor was great, showed me the ropes and gave me the reins. I began passing cars, now this was FUN! One of the E46 M3s (the next model year version) hit the wall, which was a bummer to say the least, but it brought home that this was real. I kept going through session after session and gradually passed every car in my run group, except one. We spoke after, and he told me he saw me in his rearview mirror coming for him and had just made it over the finish line in time. I was ecstatic!

I was pretty much jumping up and down telling David how much fun this was, LOL. He replied, Oh, I know, I knew you would love it if you tried it! I went to one more BMW driving school, which was on my way home which was in Las Vegas.

If I had lived in CA, I know I would have definitely continued doing those schools.

I try to keep my M3 up to snuff and use it as my Sunday car to scare the heck out of unsuspecting passengers! Just keeping alive some of those skills I learned :)
I do still try to keep that thrill by getting back into motorcycles, wave runners, and currently a 1975 Beechcraft Sierra airplane. Which I still haven't finished training to get my private pilot license. But one thing is clear, both David and I share the "need for speed"!

7 After all this time spent in both the world of photographing beautiful women and then also working in the real world, what's the future hold for Ric? Where would you like to see yourself in the next few years?

It's a new chapter for me now. I am trying to get the new studio ready for David's May Workshop/Seminar in Dallas. I am sifting through 35 years of stuff. As I do, I am reminded of the power of a dream. I had the dream to be a Playboy photographer and magically that happened with a lot owing to those paths I crossed along the way. Without that dream what were the chances of, or the results, of meeting David, the gifts of skills, and introductions that followed?

I am looking forward to some new dreams. I have multiple avenues that I hope I will crisscross. After the studio is finished it will become a rental studio and postproduction facility for my business partner Mauricio. It will of course be available to me to shoot in and maybe do some instructing. After some travel to clear my head, I would like to digitize my film archive from the years back and see about some gallery showings. I would also like to tell the stories from the adventures my path has taken me. Like photographing the 1st stadium rock concert in now Russia when it was still the USSR. I would like to shoot with some creative abandon and see where that takes me. I might even go backwards.

I trained as a film photographer before auto focus. I shot on manual, as auto wasn't very sophisticated back then. David has kept that level of precision alive. I will need to dust off the rust, to be that precise again, and feel it will be a fun challenge. I never let go of my favorite film cameras; they are in glass cases in my loft. They earned reverence, and it might be some fun to take them out for a spin.

Before I sign off, I must thank my longtime, and now, former assistant Stickboy. I hired him right out of college. His dream was to serve in the Peace Corps. He was about to age out but made it in and is presently teaching English in rural Cambodia. As David taught me a lot, hopefully I enriched Stickboy's life too. But honestly the student has become the teacher. He has acted as my travel agent of sorts as he is keen on deals.

He has become quite the traveler and now due to his guidance, I have visited several countries in East Asia. And have been to many places in Cambodia. Hopefully we take the opportunity to enrich, and to be enriched in this life, and to have good dreams and to act on them. Then keep passing things forward…

CAFE BARBARE BART

Alexa Fields

June MODEL in the Middle

Our MODEL in the Middle this month is the perfect match as our June lady since summertime is her preferred time of year. She's one of Florida-based Omni Beach Swimwear's star models and can be found nearly everywhere wearing their bikinis and swimwear. So, we felt it our duty here at MECÉ to share a bit more of her for our readers. Which we might add, is her first time to pose sans clothes. All we can say is she could not have picked a better magazine to do so and we thank her for that!

Though her last name might conjure up memories of a famous cookie company; Alexa tells us she's not related to the famous Mrs. Fields of cookie lore. Her direction is more 'hands on' as she wishes to be more in health-related fields of work. In fact, she's about to graduate with her doctorate in December. She tells us she's passionate about health and enjoys helping others so they may live the best version of themselves. Love it!

Our MITM was born in Cartagena, Colombia and the day before our founder's B'day, on February 12th which makes her another Aquarius among us.

Alexa tells us she was first asked to model at the age of 14 and it has only grown from there. To be honest she still doesn't feel it's real. She adds that she feels most like a 'model' when she gets the chance to be the centerpiece of a photographer's creative vision. She finds it an honor to work with talented artists who trust in her to help them bring those visions to life.

We asked her what's the best advice she's ever been offered. Her response was that if you wouldn't ask them for advice in the first place, don't heed their criticism. That certainly makes perfect sense and words to live by.

When she steps in front of a camera, she tells us everything else feels like it evaporates. She shifts her mindset and prepares to take on whatever persona is expected of her for the shoot. She always attempts to remember her best body angles, strengths, even her weaknesses, to offer herself at her best to the photographer. In her mind it's her attempt to immerse herself in that character and become the art piece she would like to see on screen.

Being a professional model, she's done her bit with a lot of traveling. Her favorite places, of course, are beaches, as one might expect. But two of her other favorite locales are Iceland and the Galapagos Islands.

She loves the cultures and where much of the terrain often appears otherworldly. While on one of the islands of Galapagos she hiked down into a volcano where the black volcanic

rock refracted hundreds of colors. She said the experience was absolutely surreal for her.

The next place she wishes to visit is Australia. She loves animals, especially reptiles, which as many know, Australia is known for its exotic collection of both animals and reptiles. Just be careful Alexa, many of those are the most dangerous in all the world!

She has a strong admiration for a rather famous actress from the golden era of Hollywood. When we asked who she might like to spend a day with from any era she said it would have to be Hedy Lamarr. She said besides being a stunning actress she was also quite brilliant. It was Lamarr who invented a frequency-hopping radio guidance system that aided in the efforts of Allied forces during WW II. That invention became the foundation for what we know today as Wi-Fi!

When asked what makes for a successful photo shoot, she said it demands several things coming together. The photographer's knowledge of his equipment and lighting is very important. Then it's the model's awareness of her body followed by good communication between the model and photographer. This is to ensure that the vision is clear and the expectations are laid out ahead of time. That way there's no surprises or misunderstandings. Bottom line, it's a total collaboration.

In closing, we asked if she has any hidden talents. Her answer was an excited, yes! She says she has great balance. She can do a dragon squat on a barbell or even the handle of a kettlebell. In fact, she did the dragon squat and a pistol squat while wearing heels in a bikini competition and won!

All we can say is we're excited to have her as our June MODEL in the Middle, no dragon squats needed! Welcome to MECÉ, Alexa. Enjoy being our June MITM!

Photographed by
TIM BENNETT

Makeup & Hair by
Yvette@vetted_beauty &
Vee Mcgehee@the.vforvee

Photographed by Tim Bennett

June 2026 MODEL in the Middle - Alexa Fields

This shoot was done over two days across two locations, with each setup designed to create a distinct look while maintaining a consistent lighting philosophy. Whether working with natural light or building the entire scene from scratch, the goal was always the same–create light that feels real, even when it's completely controlled.

Swimsuit Set – Poolside at the Airbnb

For the swimsuit portion of the shoot, I wanted something that felt clean, effortless, and undeniably summer. We shot at an Airbnb around 5:00 pm in the afternoon, which gave me a strong but slightly softened natural light to work with.

Rather than overpower the ambient, I blended my strobes into it. My main light was my signature ring flash, positioned close to camera and gelled with a 1/4 CTO to warm the tones slightly and keep it consistent with the environment.

To create depth, I placed a Profoto D30 behind the model, camera right at about a 45-degree angle, acting as both a rim and hair light. I shot this using a 70–200mm lens at around 135mm, with settings of f/5.6 at 1/60th of a second, ISO 200.

How It Was Done

Kitchen/Bar Set – Interior Lifestyle Lighting

For the second set, we moved inside the Airbnb and worked in the kitchen. This setup was designed to feel cinematic and immersive. This was a four-light setup. The ring flash again served as my main light, gelled with a 1/2 CTO. A hair light from camera left added separation. A third light outside a window shot through blinds to simulate sunlight. A fourth light bounced off the ceiling to lift shadows. I shot this using a 70–200mm lens at around 100mm, with settings of f/5.6 at 1/125th of a second, ISO 250.

Photographing Alexa Fields

By TIM BENNETT

Bicycle Set – Backyard Sunset Illusion

Day two took place in my backyard. For this set, we used a pink bicycle and created a sunset look on a cloudy day.

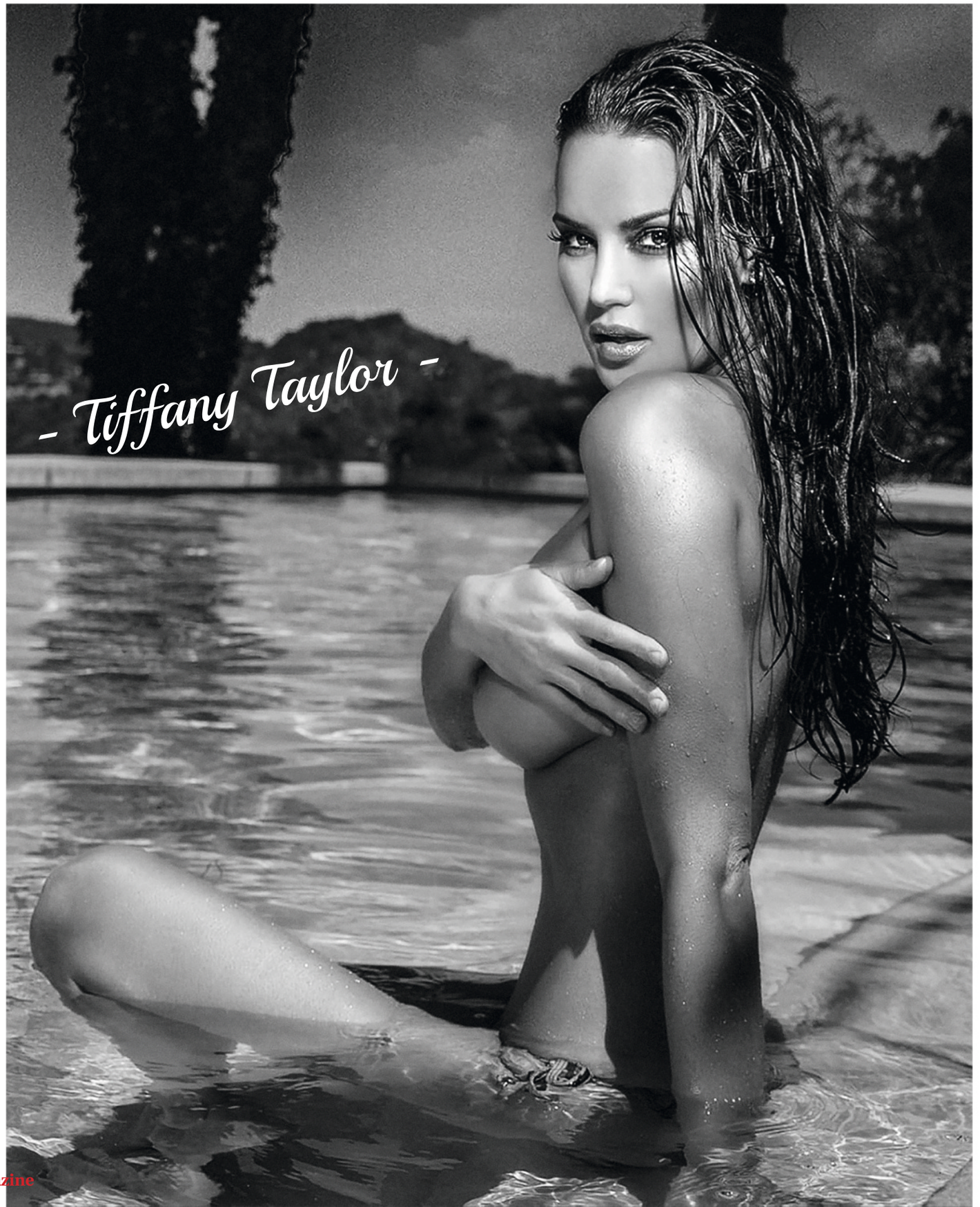
This was a four-light setup with ring flash as key, hair light camera left, rim light camera right, and a fourth light in the background to simulate sunset lighting striking the trees and foliage. I also used my 70–200mm lens at approximately 75mm, with settings of f/5.6 at 1/200th of a second, ISO 200.

Backyard Couch Set – Controlled Daylight Glamour

The final set focused on a more intimate feel with a four-light setup: ring flash key, hair light camera left, rim light camera right, and a background light for foliage. This was the set where I found a wonderful pose for her centerfold. It worked well with the texture created by the fur throw along with the white fabric both adding softness to the scene.

I also used my 70–200mm lens here at around the 95mm mark, with settings of f/5.6 at 1/200th of a second, ISO 200.

Closing Thought
Across all four setups, my approach remained the same. The goal was always to create light that feels real. At the end of the day, the viewer doesn't see the setup. They just see the image–and if the light feels real, it works.


- Tiffany Taylor -

1 From Sara
Hi! Love the magazine. I was wondering if you could give me some perspective on my relationship. I'm now dating someone I was friends with for many years. Since I have known him and we were just friends, he has complained to me constantly about the woman he was dating. He's dated very successful, amazing women, but I just took it as they are human and have flaws like all of us. He's very nice to me and that is why I'm with him. Something just seems off and unconsciously I've expressed concerns about him when I had a few drinks in me. Any ideas about this situation or am I crazy?

It sounds like maybe there is a pattern somewhere in here and you probably need to listen to your gut. The first thing that stands out to me, is that you said he complains a lot about the women he has dated in the past. That seems like it's a problem. Either he was trying to open the door to make you feel like it was ok to hook up with him while he was in a relationship with someone else or maybe he is just someone who is never satisfied. Since you mentioned his other relationships were with "amazing" women, it makes me think about my experience in life and how I have seen men date one woman out of his league, then manage to piggyback off that relationship and keep scoring other amazing women. It's a weird cycle, but I've seen it happen.

He could be one of those guys or maybe he is just a nice guy who gets into bad relationships with women who seem amazing on paper. It's hard to know unless you know all parties intimately. The real red flag here is that you are expressing concern when you drink, 'In Vino Veritas'!

That is the Latin phrase for 'in wine there is truth'. It has stuck around for years because there is something to it. That is something to look at. You said this guy is nice to you, so maybe you just see how it plays out and keep your eyes and ears open. Maybe stay sober around him to make sure you are seeing things clearly. If there is an issue, it could be with him or it could be a negative pattern you run into with relationships. An example of a negative pattern would be bringing people into your life that take advantage of you. We all have patterns and it's always something to look out for in relationships especially when we keep picking bad ones. You haven't mentioned if you keep picking bad relationships or not, so I'm going to just suggest that if you like this guy, and he is good to you, see how it plays out. Just always listen to your gut and keep your eyes and ears open. Hopefully he is someone you can have open discussions with if you have concerns. Feel free to write back if you get more information or need more input.

Asking For a Friend...

2 From H

I'm an identical twin and trying to have a little bit more of my own life. My twin and I have always done everything together and I just need something for myself. It's like I can't have anything that is just mine. What do I do?

Twin relationships can be so wonderful but also tricky. My best advice to you is to tell your twin how much they mean to you and how much you care for them and then explain that you will be trying some things in life alone, but that it doesn't mean your love for them is any less.

From what I have seen in twin relationships, there might still be some hurt, but all you can do is approach the situation with kindness, honesty, and love. I'm sure your twin loves you and ultimately wants the best for you. If not, then you have other decisions to make.

3 From T

My parents are alcoholic, narcissistic assholes and I've really had enough. I'm considering cutting off what limited contact I have with them and changing my name. Possibly telling them to fuck off. Is that too drastic or does it seem reasonable? It's just something I feel like I need to do.

It sounds like you have a lot of anger and hurt. Whatever you need to do for yourself to make yourself feel comfortable and safe is ok. We all must set boundaries, especially with "problematic" people. Sometimes no contact is the way to go. Only you can truly know where your boundaries are and what's right for you. Changing your name makes a lot of sense to me to get some separation from family that is unhealthy but be prepared, it will be a pain in the butt, so really think it out. Also, when you have the chance to come up with a new name for yourself, really give it a lot of thought and get suggestions from people you trust. Do what you need to do but make sure you have support along the way as you make these major decisions. Maybe get a therapist or go over details with a trusted friend but do what you need to do. Your opinion is the only one that counts and that is ok.

4

From R

I've been an entrepreneur my entire life and am currently living with my elderly father to save money while I write two books. The living situation is working out fine, but we are in the country, and it is expensive and a hassle to get to the closest town to see friends, etc. That isn't the biggest deal, but I do feel very lonely. My dad is hard of hearing, so communication and connection between us is limited. I don't know if I should risk putting myself in a bad financial situation by buying a car to make it easier to get to towns where I have friends or move and pay rent somewhere where I have more community. I'm just so lonely. As I've aged my circle of people has dramatically decreased and I am not sure what to do about it. I'm not unhappy, but there could be improvement. Thanks.

You aren't alone. Many people feel just as you do. Getting older and going thru different life stages does bring a lot of change and lots of changes in friends. It's not easy, but you can have a rewarding life with less people in it, but people of good quality. Just try to make sure the people that are in your life are good, quality, reciprocal people.

It sounds like you have a pretty good living situation where you are and for your current work situation, so maybe staying put and adding in something could be the answer. Is it possible to adopt a pet? Or foster an animal? If you like animals, maybe a furry friend would be of some comfort and bring you some joy. Or maybe take up some sort of activity you enjoy, like gardening or hiking or anything that brings you happiness if you aren't already doing that.

When you are working on creative projects sometimes it helps to have down time where you can disconnect from the work and reset. Many people take naps to reset for intense work situations and to find solutions. You could also try connecting with the people in your life that mean the most more frequently on FaceTime or just by phone to keep the connections strong. Texting is great, but it doesn't beat a phone call. Maybe I'm old fashion that way but I think it is true. I hope you can find something to bring a little more joy and connection into your life, and I wish you good luck with your books.

5

From F

What percentage of success do you think long distance relationships have and what are the conditions for a successful one?

Long distance relationships can work for a time. The length of time depends on the people involved and their ability to communicate effectively their needs and feelings. Sometimes work or family circumstances can limit people to a part time relationship or long-distance situation. I'd say the key is to have constant communication which is easy these days with our technology and to be honest about feelings and needs. If both people are open about the normal things they need to be open about to have a successful relationship, are working together to make the relationship work, I don't see why a long-distance situation can't work if that is only what it can be at the moment.

TRES
CANTINA | PAELLA | SOCIAL TAPAS
Welcome!

A Latin Destination for the Sophisticated Diner

Story & Photographs By
DAVID MECEY

The name, Tres Cazuelas, loosely translated, means Three Pots. Pots made of earthenware, clay or metal used for cooking or serving food such as stews, rice, or seafood. Which at Tres is perfect since they cater to much of those items while taking them even further with flavor and flair.

It was founded by Angelo Reyes, who pulled from his ancestral roots for many of his recipes for a compelling paella, lamb, pork chops, beef dishes, shrimp, and more. Utilizing each of those delicacies in tapas as well as tantalizing entrees. Add his innate sense at securing fine wine, plus mixed drinks with a Spanish influence, his restaurant is an oasis of goodness for food and drink found right in the middle of Summerlin, Las Vegas. Now let's talk about how it all came to be and who this remarkable man is who created Tres Cazuelas.

Angelo Reyes was born in Guadalajara, Mexico. When very young, he, along with his sister, Adriana started a little business together. She would bake cookies and pastries; Angelo would sell them to friends and classmates. He was already an aspiring entrepreneur in the family.

There's a very good story we were told by his sister that gives you an inkling of the personality of Angelo. He has always had a love for motorcycles which began at what we are told, an early age. In fact, he often used it for their food deliveries riding it throughout the streets of Guadalajara.

One day, when Angelo failed to notice just how fast he was traveling through

those streets he was stopped by a local police officer. When the officer asked Angelo why he was speeding Angelo quickly had an answer. He told the officer his sister was in a bad accident somewhere in that area and he was frantically looking for her (this was long before cell phones). The officer, with a sly smile replied to him; I would believe you and would let you go had you not used that same excuse on me a month ago… he got the ticket.

But that's Angelo, a free spirit who loves food, wine, in fact, all adult beverages while also loving his patrons to experience the same. Thus, his fervor for creating the incredible meals and drinks for all the guests at his fabulous Summerlin restaurant.

He's brought the soul of Spain to life with his cuisine that is all about Spanish and Artisan Latin flavors, from his scratch-made tapas to his original recipe paella. All that, with everything served within a Dali-inspired, modern surrealistic décor. Included is live music presented from flamenco to jazz, his restaurant makes eating a pleasure beyond simply fantastic food and drink.

In fact, our publisher, Nicole, our founder, David, and our Art Director, Autumn, are regular guests, with them always enjoying not only the fabulous ambiance, but also having Angelo drop by to welcome them himself.

LA TEQUILERA

In fact, that's just normal for all his guests who come to the restaurant. You'll suddenly have Angelo coming from out of the kitchen to mingle and make sure your dining experience is as amazing and pleasurable as it can possibly be.

We mentioned his love of wine and spirits, with this new Summerlin location he's got one incredible bar area. It's where you can sit to just chat, or eat and drink at the bar, or at tables within the bar area. This allows for some exciting Happy Hours for visitors just wishing to fancy something soothing to drink, or a bite of tapas to share, where it's always a festive time at Tres…

In addition, the main dining area has on its walls Dali-esque paintings surrounding you adding to the already sophisticated atmosphere. Located at the rear of the main dining area, behind gorgeous, etched glass doors, you will find a spacious private dining room. It's perfect for intimate celebratory occasions, business meetings, or corporate events while also having the same unforgettable food offerings and beverages.

Angelo has brought his personal style, Latin influence and eclectic taste to create a restaurant that is elegant, sophisticated and exciting to Las Vegas. His influence is found throughout and makes every moment beyond special for enjoying food and drink for even the most discriminating patron.

In closing, we would be amiss if we did not also mention his superb catering offered as well. Simply visit his website, tressummerlin.com to share the details of your event along with any special requests. He caters both formal dining and casual paella experiences on location. One merely need ask, and Angelo will produce something remarkable for your event.

TAPAS

ENTREES

Where once Tres Cazuelas was a very popular, yet small, corner restaurant in a small strip center, Angelo has now transformed it into a new, inspired restaurant in the Summerlin area of Las Vegas. He's kept that small, intimate restaurant feel while adding sophistication and excitement inside his new facility. All that combined with a continued creation of inspired cuisine, he's brought the Artisan style of eating to be the best it can be in his Tres Cazuelas restaurant.

DESSERT

BAR

Pucker
UP,
Dalí Style!
Ever dreamed of stepping into a Masterpiece?
Don't forget to share your artistic genius with us and the world - tag #TRESSummerIn and use #TRESDalí so we can admire your work!

A Warm Look at KATIE MARIE

Photos by
DAVID MECEY

Makeup by
AUTUMN HUSE

The ladies we find and share in the pages of MECÉ are such a special group. Not only do we want them looking fantastic on camera, but they are women with personality, ambition and looking to make a difference. So far, we've been incredibly lucky to find so many special ladies and that's one of the features we feel sets our magazine apart. A perfect example of that, is our January MITM, Katie Marie.

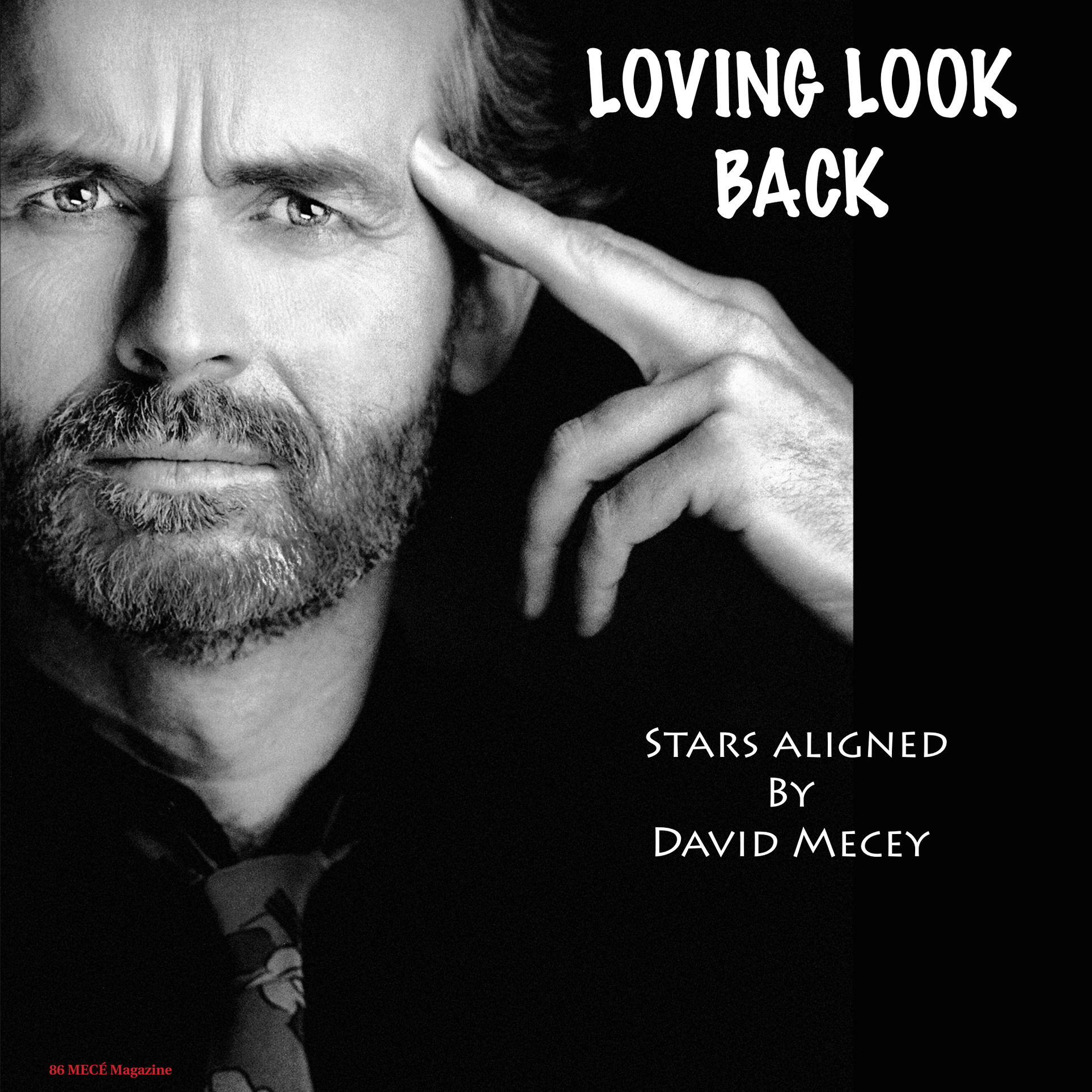
She's from and loves her native Texas. But it's not where she spends her time these days. She models in some of the most exotic locales around the world and is signed with a number of modeling agencies due to it. Even though she's being sought after as a model, Katie has her sights set on some much bigger things in her future.

She started young as she's been modeling for some 15 years and though she enjoys it, she has bigger fish to fry. Her ambition is acting. Growing up included an assortment of dancing techniques; ballroom, swing, country, and Latin. She's also well versed in archery, golfing, while of course, including a lot of gym work to keep herself fit for the camera. Plus, one other attribute that should make Hollywood take note, being formally trained in opera. She's a woman with a total skillset to take on any task a producer or director might want.

Due to her modeling, she's been able to travel to some of the most fantastic locations in the world, with Bali, being one of her favorites. Not only for their beaches and food but added, they offer the best smoothie bowls, plus their gyms are beyond compare.

Though she's traveled throughout much of the Far East, the country she feels most compelled to visit is Italy. With Milan known as a fashion and modeling mecca, we're sure that city would be numero uno. But we're sure she would also include Tuscany, Venice, Florence and of course, Rome.

When our founder found out she was also from Texas, let's just say he was one happy guy. Having another Texan as his subject always brings him a warm feeling of home. Then add the fact she's also a beauty makes David one very happy photographer. Welcome back Katie!


LOVING LOOK
BACK
STARS ALIGNED
BY
DAVID MECEY

When I moved to LA, January 1, 1990, I was ready to jump into that market with both feet. I had been going back and forth to Los Angeles during the 80s for Playboy. Due to that I had already decided after living in cold & windy Chicago, LA was my place to go after the windy city. It definitely had a far better climate, a huge market for swimwear and sexy photographs, just what David needed to sustain him. So, I thought, let's do it!

When I arrived, I, as nearly every aspiring person who moves to LA ends up doing, found a place to live in West Hollywood. What a location, as I was literally a block north of Sunset Blvd. at Fairfax. That spot was only a stone's throw from the then location of the Playboy Studio, which was at 8560 Sunset Blvd, just perfect.

The Sunset Strip location though only lasted another year, when in 1991, it was moved further away to Beverly Hills, where I believe it remains somewhere there today.

But that Sunset Blvd location was just plain iconic. It was there during the glory years of the magazine where some of the most famous Playmates, rock stars, and celebrities had been photographed. I remember the first time I ever saw it. It happened in the late '70s, and it was during my first trip to LA while I still lived in Longview. It was also where I made first contact with anyone who worked at Playboy. Who, unbeknownst to me was a rock star singer working as an assistant there! Of course he was, but who would have thought?

Upon moving there, I reached out to more than a few people I had met while I was still working out of the Chicago office. Thankfully, many remembered me and were very helpful in allowing me to make important connections with some of the movers and shakers.

It wasn't long until I met a woman, an actress, who along with her then husband, also an actor, would help me begin to meet even more in the acting community. That seriously helped me with making some side money when I wasn't working for the Bunny.

Her name was Greta Blackburn. She had been a model herself, in fact, had been on the cover of OUI, a magazine Playboy had created in the 70s, ending it in the early 80s selling it off. I never had a chance to work with it though, as it went away not long after I went to work for the company. Plus, I was in Chicago and OUI was LA-based. But I liked it, as in many ways its look had a more European flavor and style to it. With models more fashion-model tall, leggy yet still owning great chests! Yeah, leggy and tall with great chests, my kind of woman. Yet also being a tad more explicit than PB. Which I guess is part of why it was eventually sold. It wasn't the style Playboy was known.

At any rate, that location was just incredible due to it being on The Sunset Strip. To me, the most famous street in all of LA.

Now, besides my working with Playboy, Greta, was helping plug me into a few of her actor friends for headshots. Then at times even editorial shoots on them for various publications. I was also reaching out to all the studios and entertainment magazines in the city vying for their still work.

Due to my new position, being a contributing photographer at PB, it allowed me to take on work from pretty much any magazine short of PB's competitors, such as Penthouse, Hustler and such. Those were taboo and understandably so. But all the rest were open to me.

Around that same time there was a TV show, a very popular one in fact, called Thirtysomething. The characters were an assortment of what back then were dubbed as Yuppies. The show was all about their various trials and tribulations being exhibited during each episode. It was a huge hit for ABC television.

I got an assignment to photograph all the main characters on the show. Talk about a cool assignment. But it had to happen at the ABC studios, backstage, so I had to capture each of the actors during their down time which was also very brief. That meant, I would need to set up my background, all my lighting, everything behind their set, then hang around for the day so I could capture all 8 of the lead actors. Plus, a couple others who had recurring roles.

Now, for all of you who are too young to even know what the heck I'm even talking about, this show was huge. It ran from 1987 through 1991 and made all the actors a household name. The creators and the producers, Ed Zwick and Marshall Herskovitz to this day are still giant players in producing and directing major motion pictures. Two of my favorites by Ed Zwick are Glory, starring a young Denzel Washington and The Last Samurai with Tom Cruise.

I arrived at ABC, got myself into the studio and along with my assistant unpacked all my gear, then began to look for a spot to set up.

I was literally on the sound stage they used to film much of their interior scenes for the show. Which meant I had to find a place that was not only out of the way of the set, but also out of the way of their crew. I finally found a decent spot, threw up some black backdrop paper, then lit it using a medium chimera modifier and a strip light.

As I would often do, I used my assistant as a stand-in, lit him, did some b&w Polaroids and told the PA, who was there as my gofer, I'm ready whenever they were. She would then take off to fetch an actor for me.

Let me add this little tidbit for any of you photographers who've not yet had the opportunity to work with actors. Most 'hate' being photographed in still photos. Oh, I know, they are in front of a TV camera or movie camera constantly, but they're pretending all during those moments to be someone else.

When they're in front of a still camera, suddenly, it's 'really' them.

It's the strangest thing, but so many actors are seriously insecure about how they look in still photographs. So, it's always like 'pulling teeth' so to speak when working with them. But if you go in knowing this, you sort of temper yourself as to that and go in knowing it's going to take some very diplomatic convincing and wooing to get them to relax.

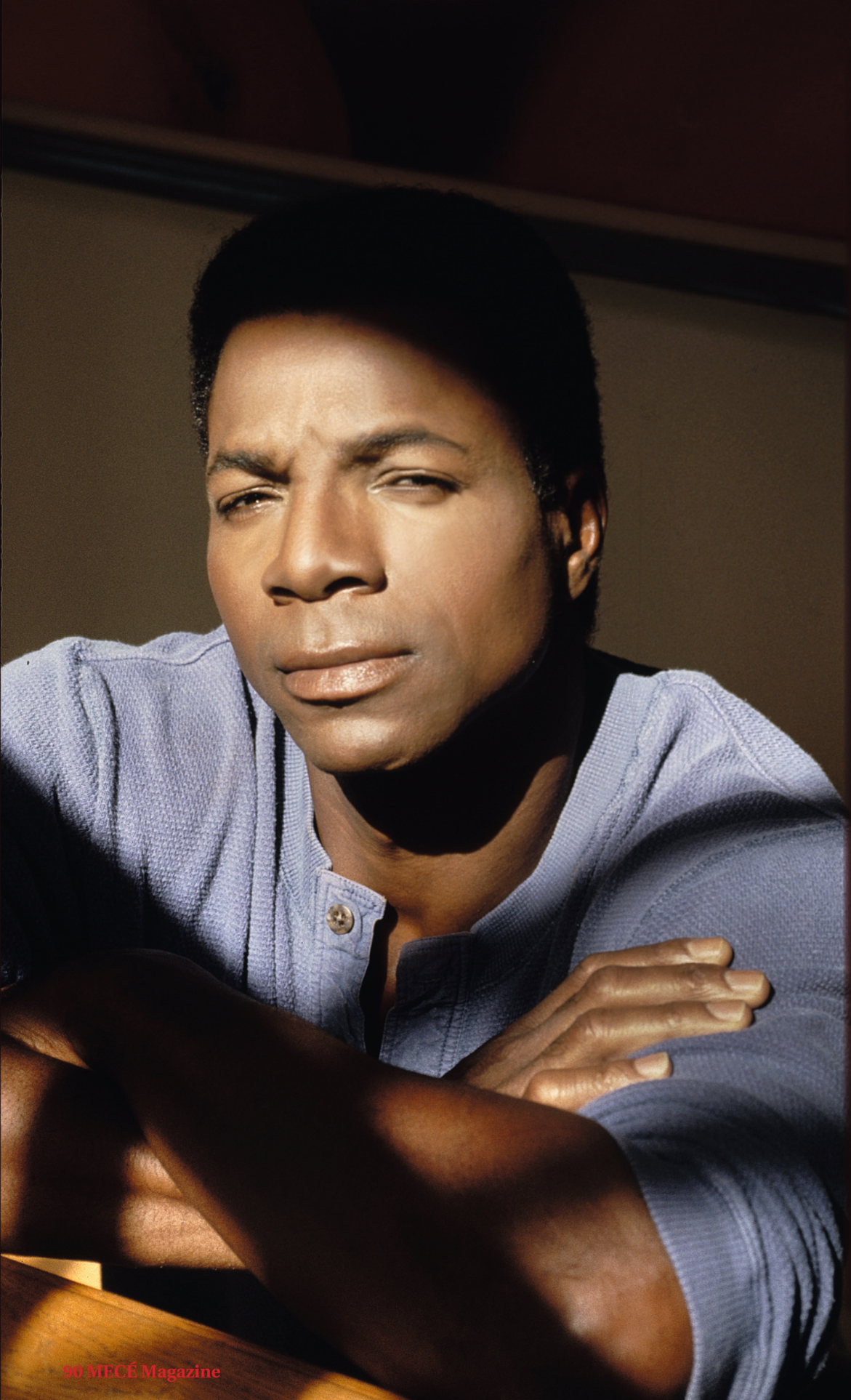
As I mentioned, this is not 'always' the case, but often, it's spot on. Yet for some, being in front of a still camera is so different they will try to have fun with it. That's how I ended up getting such a seriously nice photograph of actor, David Clennon.

David was not a regular on the show. Yet his character, I believe he played the boss of actor Ken Olin's character where both worked at an ad agency, became extremely popular. In fact, his performance on the show was so good he was nominated for an Emmy!

The day I photographed all the actors, Clennon was there, so the PA brought him over to me to photograph him. I had no idea his position was a recurring role, so I put him into my 'mini studio' and went to work.

With David though, I instantly recognized he was neither intimidated, nor, unsettled by being photographed in a still. In fact, he was even offering suggestions, what if I do this, or, what if I do that? I loved the guy! So it was that while I photographed him, I got this incredible photograph that I have seriously loved ever since.

Everything went off as it should, I got the film back along with the contact sheets and when I saw David's photograph with him pointing his finger at his head, I went nuts. Thankfully, it was one of the photographs chosen.



A few weeks had passed when out of nowhere I received a phone call. The guy on the other end says, hi, this is David Clennon, do you remember photographing me at ABC? I told him absolutely, then added how much I enjoyed our session together. He thanked me, then told me he also loved our session as well. In fact, not only did he love it, so did his agent and so many of his friends in the industry. He had been nominated for an Emmy and was wondering, would I mind if he used it for the ads going into the various trade magazines about his nomination?

My mouth dropped open. I said, seriously? Wow, I'm honored. He then added, of course, I'll send you something as a 'thank you' which I hope you like. Then added how much he would so enjoy knowing his nomination was up there with my picture representing him. And yes, a credit would also be added to the photograph. I told him, absolutely, no worries, I cannot wait to see it.

So, it was not long after that my photograph began to show up as full-page ads on the back pages of The Hollywood Reporter, Variety, and a few other smaller publications throughout the city. It was such an honor for a photographer who was only known for photographing women without their clothes!

Another few weeks went by as I continued to pursue my lifestyle in LA looking for work. When one day my phone rings again.

After the normal ‘hello’, this incredibly familiar voice asks, is this David Mecey? The tenor of his voice resonated in my head, gosh, I know that voice! I kept thinking to myself, how do I know that voice? I reply, yes, this is he, who may I ask is calling? Hi David, this is Carl Weathers. I saw a photograph of yours on the back of Variety and thought to myself, I want this photographer to photograph me. Would you be open to that?

Now, during the entire time I’m hearing him speak about seeing Variety, all that’s going through my mind is, Oh My God, I’m talking to Apollo Creed! Yes, I was star-struck. And to be honest, I’m rarely star-struck, but at that moment, I had become literally, speechless. There’s a long pause, since I can’t bring my mouth to work, when he again asks, David, would you be okay working with me? Once I snapped out of it, I told him, of course I would, I would absolutely love that! He continued, okay, why don’t we meet to discuss it? How about breakfast tomorrow in Venice? The Firehouse restaurant at Main and Rose? I’m like, uh, sure, sounds great!

The next morning as I’m driving to Venice Beach my mind is still not sure the call I had received, was real. Or that I had actually spoken to Carl Weathers. Yet, when I walked through the restaurant and out into the back courtyard, there, sitting at the table was none other than Apollo Creed, I mean Carl Weathers.

We talked about Rocky; we talked about Predator with Arnold; it was the most incredible and fascinating moment, literally beyond my wildest dreams. This guy from a small town in Texas was sitting with Carl Weathers who was asking him to photograph him. Even now as I write this, that moment, that morning, still resonates inside me. And with some sorrow mixed in as he has since passed some two years ago.

Now, allow me to add more substance to this story concerning me. I had already been a staff photographer for Playboy for some years, traveled the world, and met hundreds of people while photographing thousands of beautiful women. But I was now meeting people I had only known and seen on the big screen. In the movies, which btw, have always fascinated me. I have observed movies as much for their lighting as the movies themselves. So, to me, here I was sitting next to a legend who was asking ‘me’ to photograph him.

We ended up doing his photo shoot at his home in Marina del Rey, CA. I’ve shared a few of our pictures with these being a few of his favorites, along with the photograph of Clennon that made it all happen.

For playing such testosterone-filled characters Carl had such a softer side, an emotional side that you would never have guessed was there. That is, until you met him. I feel I was so fortunate to do so, to experience that side, by having the opportunity to work with him, even if for a brief time.

There would be other actors I would end up photographing, all of them major players in that world of Hollywood. Each of them also with a story I could share. I guess you’ll just have to keep reading MECÉ to hear about those. They may include Ray Liotta, Sharon Stone, Brooke Shields, Michael Keaton, Robert Palmer, Brooke Burke, Carmen Electra, Denise Richards, Vanessa Marcil, Lynda Carter and more. That’s a decent list of actors with whom I’ve had the honor and privilege to work with and remarkably, even become friends with on occasion.

Oh, and that doesn’t include my list of sports legends I might add… Yes, I guess I do have quite a few more Loving Looks to share with you.

MECÉ

It’s a big month coming! Not just for us at MECÉ, but for all of America. We are about to turn 250 years young as a nation and we could not be more proud. So, in celebration ourselves, our founder, David, wanted to do something special for it.

In May, he conducted another of his photo workshops, but this time he added an unprecedented event to it. He allowed his attendees a first-hand look at how he does his photo shoots for MECÉ. Yes, they were privy to watch it from start to finish as if they were all a fly on the wall. David photographed our July MODEL in the Middle, Savannah, who was gracious enough (and confident enough) to allow that to happen. She did fantastic and as you can see in this our sneak, is going to look incredible as our special July MITM… So, be looking forward to that!

In addition, UK editor, Mark Thomas has written a piece we found fascinating and perfect for our celebration of parting ways with the Crown some 250 years ago. You will want to read his take on our US Presidents ever since Washington took the oath.

Tiffany will be back with her Asking for a Friend, of course, and as always, we will add two more beautiful ladies into the mix. From David’s and Autumn’s travels to Dallas, they will give us a look at the hotel, Lorenzo, which is famous (in a previous hotel iteration) for saving a very famous female singer from an abusive husband.

We’ll top it off with another Q&A-7 to fill out the issue.

Your Sneak Peek

MECÉ

Editor-in-Chief, David Mecey
editor-in-chief@mecemagazine.com

Submissions
submissions@mecemagazine.com

mecemagazine.com

MECÉ Magazine, Inc.
10300 W. Charleston Blvd
Suite 13-457
Las Vegas, Nevada 89135

mecemagazine

mecemag